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Edited by J. Max Patrick

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(117) Jean-Jacques Denonain *THEMES ET FORMES DE LA POÉSIE "MÉTAPHYSIQUE": ÉTUDE D'UN ASPECT DE LA LITTÉRATURE ANGLAISE AU DIX-SEPTIÈME SIÈCLE*. Paris: Presses Universitaires de France 1956 2000fr 548p. Reviewed by J. C. MAXWELL, King's College, Newcastle upon Tyne:—A comprehensive & balanced survey of the poetry commonly called metaphysical would be extremely welcome, but Professor Denonain's work raises expectations it fails to satisfy. Its chief virtues are level-headedness & dislike for pretentious nonsense, especially on issues of definition and classification. Since the very term "metaphysical" is one of uncertain meaning and extension, & has a complex history behind it, the "essai de définition" with which Denonain begins is amply justified. He is certainly right in rejecting loose assertions that Johnson "borrowed" the term "metaphysical poets" from Dryden. Whether it is safe to assume its existence before Johnson at all is less clear. To hold, on admittedly slender external evidence, that Johnson "la trouvait toute faite" denies its natural meaning to "a race of writers that may be termed the metaphysical poets." On other terms used to describe these poets, notably "strong-lined," Denonain writes excellently and clearly; on "scholastic," he makes a curious slip in supposing that Swift's "Scholiastick Midwifry" (which, though appending "(sic)," he misprints) is a mistake. Swift is talking about scholiasts not scholastics. In this discussion of terminology, it is a sign of Denonain's sturdy resistance to fashion that "baroque" is confined to a footnote.

By the end of this section, the field has been delimited as the lyric work of a group—not a "school"—of which Donne, Herbert, Vaughan, Crashaw & Traherne are the most prominent members. This may help to make it manageable, though it leads to some rather arbitrary exclusions. It is scarcely convincing to be told, a little later, that Marvell's "Coy Mistress" "devrait être écarté de toute anthologie 'métaphysique,' puisque son thème essentiel n'est autre que l'antique 'carpe diem,' et que seul le traitement que reçoit ce thème usé permet de l'inclure dans notre domaine"—an inclusion which turns out to be perfunctory as well as grudging. An Appendix gives a useful table of poets classed as metaphysical by different critics, which, however, falls into the common error of overlooking that, for Johnson, Ben Jonson was among them. The stage is thus set for the central discussion of themes & forms, & it is here that grave disappointment sets in. A "theme" turns out to be far too much what Donne or another says about love or God or death in this or that poem, & the laborious procedure is not justified by the conclusion, just though it may be, that "parmi ces poèmes aux tendances aussi contradictoires, il semble impos-

sible de dégager une philosophie générale, personnelle et cohérente." On the religious side, Denonain has been rather unfortunate in the time when he completed his work. He has been unable to make use of L. L. Martz's *The Poetry of Meditation* or of J. H. Summers's *George Herbert*. But there is no such excuse, in a study "completed in 1953" for failure to consult Helen Gardner's edition of Donne's *Divine Poems*, beside which his pages are deplorably superficial, as well as out-of-date on questions of chronology. For Herbert, he shows such a lack of sympathy that he could scarcely fail to alienate any beginner who took him for a guide to that poet.

Turning to the "treatment of the themes," Denonain gives us a careful survey of 17C & 18C conceptions of "wit," & justly discovers obscurity in some modern accounts of it as "une fusion des valeurs intellectuelles et émotives." He himself sees rather in the metaphysical poets "l'appréhension intellectuelle, et l'intellectualisation des données des sens," though a little later the recognition of "éléments affectifs à côté des éléments cérébraux dominants" again brings him closer to current estimates. This section, which ought to have placed the preceding survey of the "themes" in perspective, is scarcely full enough to do what is required, while the section on "forms" is rather disjointed and overloaded with prosodic technicalities. The conclusion, like the first part, shows Denonain at his best, examining with a sceptical eye some of the more vague and sweeping assertions and formulae that are current: "felt thought," "unified sensibility," etc. Particularly welcome is his resistance to the idea—I exaggerate slightly the impression made by some jeremiads on the contemporary situation—that the ideal state for human beings in general and poets in particular is the capacity to believe simultaneously in the greatest possible amount of inconsistent nonsense (alias "a unified world-picture").

Denonain has no cause for gratitude to his printers: the errata contain only a small selection from a multitude of errors. Though the work is scholarly as a whole, some details call for comment. The author submits himself to a test that would reveal shortcomings in all of us by giving a literal version in French prose of the poems he quotes. Yet the number of errors showing unfamiliarity with quite common features of 17C English is disconcerting, as is the citation of "venture/centre," "joy/eye," as imperfect rhymes. In literary history, he is generally careful, & errs if at all on the side of scepticism. All the more surprising is the burst of rash assertion on p.116, where, of five poems claimed to have been written in 1612, four are quite uncertain in their dates. Nor, where experts disagree, is it safe to say categorically that Walton's dating of the *Hymn to God, my God, in my Sickness* is wrong. The reference to meetings at the Mermaid Tavern, with the usual citations of Beaumont and Fuller need reconsideration in the light of I. A. Shapiro's analysis (*MLR*, 1950), & the date of initiation of the Apollo Room at the Devil Tavern can be pushed back from 1624 to 1620 at latest (John Buxton, *MLR.*, 1953). The sketch of Herbert's life on p.189 oddly omits mention of the death of James I & its importance for Herbert's career, though this is duly emphasized in the "Chronologie" on p.485.

Denonain's sanity of judgment and clarity as an expositor cannot but inspire regret that he did not conceive his work on a less ambitious scale. As it is, his criticism of the vague & the inflated introduces fresh air where it is much needed. What he has done well, it is not easy to find elsewhere; whereas the less satisfactory parts of his book can be supplemented from other studies of the individual authors he deals with.

(118) "HERRICK'S 'Daffodils'" paper by John W. Stevenson, Presbyterian Coll.:—Comparison with Wordsworth's "I Wandered Lonely as a Cloud": in structure & diction H achieves a more impersonal tone in developing the theme of man's relationship to nature; W's performance is less unified, too personal, possibly failing to achieve a dramatic relationship between himself & the daffodil (nature).

(119) Siegfried Korninger, *DIE NATURAUFFASSUNG IN DER ENGLISCHEN DICHTUNG DES 17. JAHRHUNDERTS*. Wiener Beiträge zur Englischen Philologie LXIV. Wien-Stuttgart: Wilhelm Braumüller 1956 260p, 5.80 DM. Reviewed by ERNST J. SCHLOCHAUER, Queens College, N. Y.:—This study represents

both the best & the worst aspects of Germanic scholarship. The thoroughness & scope of the investigation are impressive & unusual. Indeed, there is hardly a poet, from the prominent Marvell or Herbert to the relatively obscure Philipott or John Hagthorpe, whose work has not been scanned & quoted to advantage; nor is there any interesting aspect of the broadly encompassing theme of "concept of nature," from religion to medicinal herbs, from cosmos to flower garden, that has not been touched upon. The painstaking scholarship that refers the reader to Sir William Alexander's views on God's ever-present direction of the affairs of the universe or to William Browne's mention of the plane-tree, ebene, cedar, box, olive, lotus & mulberry excites both admiration & an uneasy sense of awe. Dr. Korninger not merely succeeds in conveying the encyclopaedic nature of much of 17C poetry, but also achieves the impression of monumental, encyclopaedic scholarship. One marvels at the comprehensive coverage of the recurring image of the fertilizing river in the poetry of Charles Cotton, Giles Fletcher, William Cartwright, George Wither, William Basse, Robert Heath, William Strode, William Alexander, Herbert of Cherbury, Anne Bradstreet, Henry Vaughan, Richard Crashaw, John Donne, Andrew Marvell & George Sandys, to name but a few, & one is almost stunned by the listing of 21 plants that Thomas Tullis believed to be suitable for floor-strewing, & the enumeration of flowers which Bacon thought to be either permanently or transitorily odorous.

With all this astounding bulk of information, the marshalling of hundreds of pertinent quotes, & the ranging through a multitude of themes, topics, ideas, & subjects, there is also conveyed, to this reviewer at least, a painful sense of futility. Throughout these 260 pages on a complex & fascinating literary phenomenon, there does not burn one single spark of imagination, there cannot be found one single stimulating or significant conclusion. Relationships of great import are traced with banality & superficiality. Facts are compiled, quotes are adduced, & the whole is accompanied by a running commentary that states the obvious in terms of the sagacity of a grammar school primer. Thus, we are told that the 17C saw the world order & structure frequently in terms of dances or harmonies, especially the harmony of the spheres; or we are advised that seats were often installed in high trees to afford the 17C garden owner a panoramic view, not merely of his own domain, but also of the scenery beyond his walls, thus arousing in him sentiments of the dominion of Man over Nature. In contrast to pestilential air, fog or vapor, Korninger notes, fresh air was regarded by 17C poets as a provider and protector of good health, & they often referred to God, the Creator of the world, in terms of the watchmaker, the inventor of his clockwork. Observations of any real relevance, depth or profundity on any one of such challenging characteristics as the utopian element or the atomic theory of the cosmos are totally lacking.

In short, we have here what might be the laudable & at times genuinely impressive results of the plodding labors of an untiring graduate student who, at long last prodded into taking his degree, re-prints in an orderly sub-titled ms the verbatim content of a respectably bulky 3x5 research index card file.

(120) *THE LIFE OF ROBERT SOUTHWELL POET & MARTYR* by Christopher Devlin. New York: Farrar, Straus & Cudahy 1956 378p \$5.—With tender sympathy & careful scholarship, Father Devlin presents the first full biography of Southwell. It is a moving story, beautifully & vividly related, of a dedicated, gentle, sensitive man. Arrangement is chronological, detailed, perspicuous; contents involve important new material.

Perhaps impelled by spell-binding accounts of Jesuit missionaries, Robert went into exile at the age of 15, first to residence in the English College in Douai & classes in the neighboring Jesuit school, eventually to Rome, intent upon joining the Society of Jesus. The path thereto was by no means easy: poor diet, dull routine, diseases, intrigue, & factions complicate the account of his training in Rome. Devlin, having intimate knowledge of the spiritual pilgrimage of a novice & priest, etches the inner & outer struggles in powerful strokes. Robert ripened into urbanity, into inseparable unity with the Society, into a fixed desire for martyrdom.

He returned to an England fraught with dangers, where he was forced by the vigilance of persecutors to alternate between alert missionary work & "a ghostly twilight life."

Devlin skillfully knits the history of Roman Catholics in England with the story of Southwell's mission & martyrdom. There is no glossing over the stupidities on both sides. Against such a background, the humility, courage, & unselfishness of the missionary stand out.

Southwell's writings, particularly his letters & Querimonia are used liberally to bring out the qualities of his mind & character. Their importance as literature is treated but briefly in passing. However, Chapter 18 is of particular interest to literary scholars. In it, with close but not very convincing reasoning based upon slight evidence, Devlin argues that "Master W. S." to whom Southwell dedicated Peter's Plaint, was Shakespeare. First is the contention that Southwell could have known Shakespeare; then an argument that the priest influenced "the abrupt change of heart, or at least change of theme, on the part of Greene, Marlowe, Lodge, & Nashe"; then evidence that Southwell influenced The Rape of Lucrece: "it may be claimed with some probability" that the priest aroused the poet "to a loftier conception of the divine spark within him."

The biography should not be judged by this highly speculative chapter, for Devlin moves cautiously on the firm ground of scholarship & fact throughout the rest of the book. The final chapters on the arrest, torture, & martyrdom climb to a level of high literary excellence.

(121) *THE DIARY OF JOHN EVELYN NOW FIRST PRINTED IN FULL FROM THE MANUSCRIPTS BELONGING TO MR. JOHN EVELYN & EDITED BY E. S. DE BEER*. New York: Oxford University Press 1955, 6 vols. \$55.00.—This exemplary & definitive edition, already noted in these columns, deserves more detailed attention. This, the second of a series of reviews, is devoted to vols. I & II except for the Introduction, which will be considered later.

Despite its accepted name, what Evelyn wrote was not a diary in the usual sense of that word; for a large part of 4 extant documents known as the "Diary" is a free copy based on earlier notes. To them be added explanatory statements, memoir-like interpolations information gathered from books. The result is, in the main, reliable, but errors crept in. Mr. de Beer has a keen eye for such slips & corrects them in footnotes, thus making this edition essential for anyone who wishes to quote Evelyn as an authority.

Those who read this edition for pleasure should be aware that *De Vita Propria*, the main text of vol. I, was written in or after 1697, covers the years up to 1644, & is merely a rescension of the same material as it appeared in the principal text of the "Diary"—the *Kalendarium*. For the most part, the content is merely rearranged. Scholars may wish to compare the two versions, but the average reader would do well to start with Evelyn's text in vol. II, ignoring that in vol. I, though he may sometimes need to refer from the *Kalendarium* to the equivalent portion of *De Vita Propria* for the sake of de Beer's footnotes. It might have been wiser to print the two versions on opposite pages with common footnotes.

The importance of the Diary for Miltonists has not been sufficiently stressed. Evelyn's references to Edward Phillips, who tutored Evelyn's son, & to Christopher Milton have some importance, but more immediately significant is Evelyn's account of his travels in Italy and France, almost in John Milton's footsteps, five years after the latter's tour abroad. The "diary" fills in many details which are lacking in Milton's extant writings. For example, Milton states concerning Naples that Manso "took me himself through the whole city & the court of the Viceroy"; but he provides no relation of what he saw. Evelyn, utilizing his own notes & details provided by reliable current guidebooks, fills in the picture. Naples for him was a place of miraculously cheap, plentiful fare. He visited the Castle of St. Elmo, "whence we had an intire prospect of the whole City," & he admired "the strangeness of the precipice, & rareness of the Prospect." He goes on to describe the fountain in the Piazza with its copper sirens, the church formerly sacred to Castor & Pollux, "Mandradoras . . . of both Sexes," which he saw in a collection, & the courtesans ("3000 registered sinners"), some of whom threw eggs of sweet water into coaches as they passed. Presumably Milton was egged on in the same manner!

Evelyn's account brings home the perils & discomforts which beset him & Milton: the fear of travelling from Naples to Rome by sea because of Turkish pirates; & the arrival in Rome when, though "wett to the skin," Evelyn was forced to wander up & down on horseback, "being greatly perplex't for a convenient lodging."

Comparison of the material in French's *Life Records* for Milton's tour with Evelyn's account reveals a significant difference: Milton was primarily interested in men, ideas, & literary culture; Evelyn's prime attention was given to things—art & architecture, freaks & scientific discoveries, colorful spectacles, parks & prospects. Music was their area of greatest common interest abroad.

Milton shipped home a chest of music. The evidence for Evelyn's interest is greater. In de Beer's marvellous 590-page index in vol. VI, there are hundreds of page references under "Music," "Opera," & "Plays"—e.g., "influence of music on passions; terms: consort . . . ground . . . motetto; composition . . . of operas . . .; execution: French style . . . lyra way." Thus here is a hunting ground for writers of articles, term papers & theses on subjects such as "Evelyn & Music," "Evelyn & Nonconformists," etc. (To be continued.)

MILTON. See also 121 & 133.

(122) "MILTON AS A CHARACTER IN 19C FRENCH LITERATURE" abstract of a paper by R. Florence Brinkley, Duke:—*M* appears as a speaking character in at least 2 poems, 2 plays, 2 novels, an opera, & an imaginary interview. Chateaubriand, de Vigny, Hugo etc. often change or add to events, chronology, & even *M*'s character.

(123) James Whaler COUNTERPOINT & SYMBOL: AN INQUIRY INTO THE RHYTHM OF MILTON'S EPIC STYLE. Copenhagen: Rosenkilde & Bagger 1956 (ANGLISTICA VI) 226p. Dan.kr. 27,50 (subscribers 20,00):—Whaler adds a new dimension to the study of Milton's verse, contending that Milton sometimes reinforces the meaning of a passage in *PL* by mathematical means; e.g. in *PL* V.275-88 he writes about a 6-winged seraph & accordingly puts 6 stressed syllables before the first comma (At ONCE on THE EASTERN CLIFF of PARADISE he LIGHTS), 6 more stressed syllables before the following semicolon, & 6 more after it. To emphasize ideas of perfection, harmony, truth etc. Milton uses a pattern of accented syllables in an ascending 1-2-3-4 sequence: in VII.186-88, the single-beat phrase to HIM is followed by 2 beats in GLORY & PRAISE, 3 beats in whose WISDOM HAD ORDAINED, & 4 beats in GOOD out of EVIL to create. The same ascending beat-sequence occurs in VII.613-15 (Who . . . night); V.623-24 & X.1060-61. The reverse or 4-3-2-1 sequence implies negation, imperfection, hate, etc.; e.g. II.798-800 for . . . bowels; VI.116-18 wherefore . . . boldest; II.622-24 which . . . lives; IX.495-97. Similar matching of ascending series of beat patterns to positive concept & descending to negative idea occurs in Herbert's *Easter Wings* where the beat-sequence, line by line, is 5-4-3-2-1-2-3-4-5.

In response to concepts of duality or triplicity, Milton doubles or triples the units in the beat-sequence: in III.238-41 the ascending sequence of 2 beats, 4 beats, 6, & 8 (instead of 1-2-3-4) is appropriate to the Son's dual nature. In X.163-68 the triplicity of the beat-sequence 12-9-6-3 parallels the triple curse in 175-81.

In Uriel's account of creation, III.710-25, Philo's use of 4 as the number of creation is used: starting with 710 is a descending sequence based on 4, namely 16-12-8-4; then an upward progression 8-12-16 ending with His day, 725.

Jehovah's number in Scripture is 7; so after the 1st 5 words of bk IV there is a sequence of beats in ascending 7's: 7-14-21-28, then a 7-beat interval, then again 7-14-21-28.

Instead of a pattern of accented syllables, Milton seems simply to total the syllables in X.887-88 when Adam characterizes Eve as supernumerary/ To my just number found, i.e. in 13 syllables. In rabbinical doctrine Eve was made from Adam's 13th rib on his left side. (Hence the sinister, feminine ending?). Cf. X.891-92 This . . . Nature, again 13 syllables.

The above are a few of Whaler's simpler examples, stated baldly without his qualifications. He also shows that some of Milton's paragraphs in *PL* contain potentially infinite progressions in stress patterns & occur appropriately to the meaning. The military maneuvers are arithmetically paralleled. More astounding still, geometrical progressions occur also: for their explanation, see Whaler's accounts & symbolic diagrams. The incredulous are reminded that Bach consciously wove number patterns into his works & that they long remained unnoticed.

It may be concluded that Milton involved mathematical progressions & patterns in his poetry to reinforce or symbolize meaning; the punctuation in ed. I of *PL* seems to be functional in this connection, being used to mark pauses in mathematical patterns. Some of the word inversions may be similarly accounted for. Sometimes Whaler's choice of pauses seems arbitrary, but even if such instances are excepted, his arguments remain rather plausible. He has pioneered in a direction in which others are sure to follow, sometimes building on his discoveries, sometimes probably modifying them.

The earlier part of his book lays a careful foundation & analyzes Milton's phrasal stress rhythms which cut across the rhythms of the line units, showing how Milton by various means

retains & varies both of these rhythms. Whaler perhaps makes too much of his contention that the result is analogous to the rhythmic arrangements of voices in Tudor music.

Much remains to be done in this field, for Milton obviously uses not only line rhythms & phrase rhythms but also cadence patterns, patterns of meaning stresses, patterns of assonance & alliteration, etc., all of which cut across scansion patterns. A reciter may emphasize some of these to the exclusion of others. He has a choice in performance. He may read the first line of *PL*, for example, in the strict ding-dong rhythm which little Gussie uses for recitations at Podunk High School; or he may go to the extreme of orating the opening lines as if they were a prose passage, giving his attention to cadence & phrase rhythms. Or he may stress other rhythms. He may slow or quicken his pace, amplify or curtail his pauses. In short, like the conductor of a symphony, he has to work within limits but, within them, may vary interpretations. Detailed analysis of the patterns discoverable in all these rhythms should throw still further light on Milton's all incredible virtuosity.

(124) Robt. O. Evans "Proofreading of *PL*" N&Q 2(1955)383-4:—Evidence supports Fletcher's & Darbishire's contentions that *PL* was carefully proofread & refutes Adams.—Robert M. Pierson prepared this & the following abstracts.

(125) John M. Steadman "John Collop & the Flames Without Light . . ." N&Q 2(1955)382-3:—Resemblance of a passage in the prefatory epistle to C's *Catholicon Medici* to *PL* I.62-3 suggests less that *M* was in debt to C than that both alluded to an eschatological commonplace.

(126) John T. Shawcross "Milton's 'Fairfax' Sonnet" N&Q 2(1955)195-6:—Examination of *M*'s copy (Trinity ms) lines 6-8, 10, suggests that Newton's 1752 transcription is incorrect.

(127) Michael Fixler "The Unclean Meats of the Mosaic Law & the Banquet Scene in *PR*" MLN 70(1955)573-7:—The "content & complexity of the temptation" in *PR* II has generally been overlooked; close examination reveals much, particularly as to Satan's complex motive & Jesus' position regarding Mosaic Law.

(128) Ernest Sirluck "The Eikon Basilike: An Unprinted Item in the Contemporary Authorship Controversy" MLN 70(1955)331-2:—The anonymous None-Such Charles 1651?, not cited by Madam, 1950, opposes the view that Chas I wrote the E.B.

(129) R. E. Hughes "That 2-Handed Engine"—Again" N&Q 2(1955)58-9:—The line in *Lycidas* refers to the 2-edged sword of justice, Psalms 149:5-9, at the door of salvation, ready to smite the heathen. R. J. Schoeck "That 2-Handed Engine" Yet Once More: Milton, John of Salisbury, & the Sword" N&Q 2(1955)235-7:—In the symbolic fusion of political & religious, *M* used John's Polycraticus. H. Mutschmann "That 2-Handed Engine at the Door" N&Q 2(1955)515:—It is the sword to be welded by the combined English & Scottish malcontents striking down the bishops. See Acts 5:9-10.

(130) Ann Gossman "Milton Tricket & Frounct" N&Q 2(1955)100-2:—In London Magazine 9(1740)346 & 505, & Gentleman's Mag. 8(1738)433 & 487 are rimed versions of parts of *PL* suggestive of mid-18C views on *M* & literary excellence.

(131) Geo. F. Sensabaugh "Milton at the Trial of Thomas Paine" N&Q 2(1955)212-3:—Thos. Erskine drew support from *Areopagitica* in his 1792 defense of P & drew upon *PL* in his 1797 prosecution of a bookseller for distributing P's *Age of Reason*.

(132) Geo. W. Whiting "Mrs. M.—& Milton" N&Q 2(1955)200-1:—A passage on Milton in Mrs. M., "The Progress of Poesy" (London Mag. 28(1759)101-2, 155-7) & other works not cited by Havens contribute to knowledge of Milton's reputation.

(133) Jane Lane THE REIGN OF KING COVENANT. Fairlawn N. J.: Essential Bks 1956 319p. 17 illus. According to a 17C Englishman, the temptation would have been more powerful if Satan had hidden so wretched a country as Scotland when he offered Christ the kingdoms of the world. Certainly it was wretched during the period 1633-61 which Miss Lane treats in her well-documented study. Hobbes could have based his conception of human nature on the Scots of those years; for life was nasty, brutish, & short, & self-interest, treachery, & brutality were the rule.

The story of the rise, reign, & fall of what professed to be a theocracy but was actually a tyranny under the Scots Covenanters is so complicated a story that no recent historian has coped with it. Miss Lane's clarification means that students need no longer depend upon Victorian "standard" histories or glamorized biographies of men like Montrose.

She does not hide the weaknesses of Charles I & his supporters,

but her sympathies are clearly on the royalist, episcopalian side. She argues that despoilers of the Auld Kirk feared that royal power would deprive them of their gains; therefore they allied with the religious extremists who sought to subordinate the secular power to a Calvinistic theocracy. They succeeded in ruining the monarchy; but by poetic justice their own unholy-holy alliance was smashed by Cromwell who reduced Scotland to an English province.

The book is of signal importance for an understanding of the English Puritan Revolution. Not explicitly but by implication it raises a number of problems. The discrepancies between the professed aims & ideals of Scottish leaders & their deeds makes one cautious about accepting English leaders' accounts of themselves to the extent that is common amongst students of the 17C. The frequent Scottish practice of protecting family interests by aligning different members of a family on opposite sides makes one ask how far Englishmen did the same. It is noteworthy, for example, that the Miltons managed to have secure feet in both camps. Was it an accident that on the eve of a revolution John Milton rather precipitately married into a royalist family? Was his hospitality to the Powells the result of an agreement for mutual security? At first the idea seems preposterous. Then one remembers that later on John's brother Christopher became a Roman Catholic favored by James II & that their nephews were more royalist than Puritan.

Miss Lane indulges in no such speculations. She has written a careful, stimulating guide through the intricacies of the most complicated period of Scots history.

(134) **FLETCHER, MASSINGER, DONNE, SHAKESPEARE, ELUSIVE INITIALS.** (For more on these writers see the Abstracts Section below). **STUDIES IN BIBLIOGRAPHY PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA**, ed. Fredson Bowers. Vol. IX 1957. Charlottesville Va.: The Society 1957 273p \$6.—The sustained excellence of these annual Studies deserves the highest praise. This year the Society will celebrate its tenth anniversary with an extra volume which will contain the annual checklist of bibliographical scholarship.

The contents of volume IX range from 15C watermarks to notes on T. S. Eliot's textual revisions; 8 articles are of special interest to 17C scholars.

Cyrus Hoy probes into 11 plays by Fletcher & Massinger—some of them products of direct collaboration, others works by Fletcher which were revised by Massinger. The dramatists' linguistic preferences enable Hoy to distinguish with convincing precision the shares of each playwright in the dramas.

Franklin B. Williams, Jr. provides for literary detectives an initiation into initials found in British books published before 1641. He warns against pitfalls ("D. D." may abbreviate neither a degree nor a name but do dico, "dedicates"; "A. B." is usually an arbitrary equivalent of John Doe). A reader must examine other copies of a book, for fuller forms are often found. He must watch for integrated affixes such as D(r) Richard B(ancroft) & I (ames) R(ex), & for limiting appendages—standard degrees & related sigla such as I(uris) C(onsultus) for lawyers. Clues to the identity of initials are fascinatingly varied: the authorship of I. M., A Six-folde Politician, 1609, is suggested in a preliminary verse, "Thy tun . . . of wit & hony"—that is "mel-tun": the author is I(ohn) M(elton). Williams solves many hitherto mysterious initials & offers for would-be detectives further examples.

In "New Texts of JOHN DONNE" C. F. Main scrutinizes 15 items in a ms commonplace book (ca. 1623-35) for light on Donne's text, the canon of his work, & his reputation. Main lists 44 variants from "Going to Bed" as printed by Grierson & makes a convincing case for moving lines 31-2 to follow line 46 & for changing "thee" in line 30 to "thy" (to modify "full nakedness"). Various other Donnean works receive significant attention.

Four articles on Shakespearean matters & one on the Stationers' accounts enhance the Studies. Alice Walker's "Principles of Annotation: Some Suggestions for Editors of Shakespeare" is pertinent for editors of Milton & other 17C authors. She suggests ways of reducing the weight of explanatory notes & reminds the literary critic of his editorial responsibilities. "The assumption that proof-correction was much more scrupulous than it is now known to have been has led to the disastrous state of affairs when greater confidence is placed in the accuracy of compositors than in the common sense & artistic sense of our greatest poet." What is needed is a critical appreciation of the words used, a historical approach to language (involving intelligent use of the Oxford Dictionary), the reduction of notes on ordinary Elizabethan vocabulary to

its right proportions, & consequent emphasis on words newly coined & strategic use of language for dramatic ends. "In the present century, editors have discarded the traditional literary tools. They need them all—and new ones too—for building on the foundations laid by bibliographers."

(135) **SHAKESPEARE.** Harvard University Press continues publication of *The Arden Edition of the Works of William Shakespeare* with the 3rd editions, revised & reset, of *KING HENRY VIII*, ed. R. A. Foakes (1957 \$3.85 260p) & *THE SECOND PART OF KING HENRY VI*, ed. Andrew S. Cairncross (1957 \$4.50 280p.). In both volumes the revision is so extensive as to make them virtually new editions. They maintain the high standard of comprehensiveness, lucidity, & up-to-date scholarship which distinguish the new "Ardens."

Foakes accumulates powerful arguments for excluding Fletcher from a share in the authorship of *HENRY VIII* & for attributing it entirely or largely to Shakespeare. The organic unity of the play; its images of bodily movement, sickness, sun & light, sea, storms & shipwrecks; & its tone all suggest single authorship. "Structurally *HENRY VIII* grows through a series of contrasts & oppositions." Themes of restoration, compensation, justice & injustice, rectification of the past, forgiveness, & patience in adversity link the play to other dramas of Shakespeare's last period. Like Prospero, he abjured magic & turned to history—to history which was appropriate to the marriage of Princess Elizabeth & Prince Frederick & to a time—1612-13—when a renewed Spanish menace revived the acting & writing of plays on England's history.

Only one performance of *HENRY VIII* between 1613 & 1642 is recorded, but it was frequently presented after 1660, the role of Henry being a coveted one. When Betterton played the part, historically accurate costumes seem to have been used.

Cairncross in his edition of 2 *HENRY VI* shows that it too is a carefully planned & plotted integrated whole, "conceived as a whole by Shakespeare." With some modifications & advances of Peter Alexander's scholarship on the play, Cairncross reconciles the revision & mutilation theories of the text. The variations of substance that troubled Malone are neatly & convincingly explained as a result of official theatrical censorship. "There is no foundation for the idea that Shakespeare did not write the whole of 2 & 3 *HENRY VI*."

(136) **THE TRAGEDY OF KING LEAR** by William Shakespeare. New York: Pocket Books 1957 (The Pocket Library. The Folger Library General Reader's Shakespeare) 125p. 35¢.—Edited by Louis B. Wright & Virginia L. Freund, this paperback provides a modernized text with notes on the opposite pages, introductory data which presents the essential data about Shakespeare, theatres, & the play, the inevitable reproductions of the Droeshout engraving, Hilliard's Elizabeth, & Merian's London, & a delightful series of less familiar illustrations—pictures of Tom of Bedlam, Lear & his daughters, a fool & courtesan, the wheel of fortune, etc.

(137) "Une Première Ébauche d'HAMLET (Mars 1587)" by G. Lambin. *Les Langues Modernes* June 55, 37-45.—Latin verses added to l'Etoile's account of the execution of Mary Queen of Scots include lines which anticipate the revenge theme in *Hamlet*. The ghost of Henry, King of Scotland, addresses his son, James VI (i.e. James I of England), reminding James that his father was killed suddenly, after an attempted poisoning, with the connivance of a tenderly cherished wife, who did not hesitate to marry the murderer soon after. Lambin attributes the poem to John Gordon. The *Hamlet* attributed to Kyd may have been influenced.

(138) "Locke & the Drama of Sensibility" (paper by George M. Harper, U of NC):—18C sentimental drama was the 1st important branch of literature to be basically affected by L's democratic epistemology—the denial of innate ideas. The effect of his popular theory was strong in the search for simpler diction, insistence upon the basic equality of servants & masters, & the glorification of bourgeois ideals—all well illustrated in Steele's plays. Steele illustrates a fundamental esthetic contradiction of the sentimental plays: that pity is somehow inherent even though the mind at birth is a tabula rasa. Not until Romanticism is there an esthetic theory based on an epistemology consistent with belief in man's natural goodness.

(139) "MARLOWE's Jew of Malta: An Apology for Tamburlaine" abstract of a paper by J. A. Bryant, Jr., U. of the South:—The 2 plays illustrate Elizabethan notions about Machiavelli & his views; but such notions are unreliable as clues to interpretation of the plays. *Tamburlaine*, though it may lend itself to formal comparison with Machiavelli's teachings, has no significant relation to any kind of Machiavellianism. It is best regarded as a fantasy, a dramatic poem almost completely self-contained, upon

which occasional reflections of Machievellianism may come & go without effect upon the movement of the whole. The values presented are inherent in the work as a poem & must be approached by formal rather than historical criticism. The *Jew* comes closer to incorporating some genuine Elizabethan notions about Machiavelli; but it too is a poem & gives those notions a form which ought to make the historical scholar hesitate to say with finality which kind of Machiavellianism is being represented. To limit critical attention to this ism in the play is to see it only as an Elizabethan oddity & miss its general applicability to the human situation.

(140) SAMUEL SHAW, according to Robert H. Bowers in a *SAMLA* paper, followed the academic tradition of some great Renaissance humanists when he wrote 3 academic plays for his students to perform. *Words Made Visible* (1678) had the purpose of teaching students rhetoric indirectly as they learned their roles impersonating rhetorical figures.

(141) "ADDISON & THE PLAYHOUSE POEM" (paper by Richard B. Vowles):—Revision of "The Play-House" to make it apply no longer to Dorset Garden but to Drury Lane suggests 1699 as the year of composition, a date confirmed by ms evidence. Addison could have written the poem before leaving on his grand tour in August 1699. Two newly discovered attributions, those of Pope & Sampson Estwick reinforce the case for A's authorship, as does internal poetic evidence.

(142) RICHARD BRAITHWAITE's *Panthalia*: or *The Royal Romance*, according to a *SAMLA* paper by Benjamin Boyce, Duke, is interesting as an early, cleverly conceived example of the historical romance & for its vivid, sometimes unfair treatment of English Court History from Elizabeth to 1659. Its characterization is careful & individualized.

(143) *SERIAL PUBLICATION IN ENGLAND BEFORE 1750* by R. M. Wiles. New York: Cambridge University Press 1957 406p \$9.50:—Professor Wiles of McMaster University in Canada has contributed to bibliographical scholarship the first thorough account of the serial publication of books in the early 18C. As such the contents are largely beyond the limits treated by *SCN*, but their significance for the 17C is considerable.

Since the book is on a specialized subject & will be read only by scholarly specialists, the painstaking explanations of Old & New Style in dating & of how sheets are folded to make octavos & quartos seems rather naive. But once these shallows are passed, a reader finds depths worthy of scholarly attention.

The first genuine English number book (i.e. one which reached buyers in numbered parts at intervals of time) seems to have been Joseph Moxon's *Mechanick Exercises*, which began in January 1678. It was a manual on smithing, carpentry, etc. Later in the same year Henry Care's *History of Popery* appeared in the first of its 240 consecutive numbers. So the practice began; but it was not until 1732 that there was a real boom in number-book publication. By the mid-18C Englishmen too poor to afford a complete book could buy in numbers the Bible, *Paradise Lost*, histories of England, dictionaries, or the biography of Cromwell—everything, in fact, from anatomy to logarithms. Prices were as low as a farthing, as high as a half-crown. Purchasers included aristocrats as well as chambermaids.

The results were growth in the publishing industry & the elimination of an economic bar to literacy & useful knowledge.

Professor Wiles deals not only with the growth & nature of serialized book publication but provides illuminating chapters on governmental restrictions, the growth of advertising, the state of copyrights, the network of distributors which developed, etc. Of particular value is his 90-page catalogue of books published in fascicles between 1678 & 1750 & his list of related booksellers, printers, etc.

(144) John Berryman, *HOMAGE TO MISTRESS BRAD-STREET*. New York: Farrar, Straus & Cudahy 1956 48 p \$3.75:—A tribute to a 17C poetess by a modern American poet deserves mention in these columns, particularly because Mr. Berryman puts most of his 57 stanzas into the mouth of Ann Bradstreet, ingeniously involving details from her writings, her biography, and the histories of her period. He puts his emphasis partly on homey details (e.g., "I prod the nerveless novel succotash"), on her spiritual & mental struggles, & on the physical problems of pioneering: "Pioneering is not feeling well." Mr. Berryman's poem has been acclaimed by Conrad Aiken and other contemporary critics of note. Being partial to the 17C, we prefer Ann Bradstreet's own verse, but we cannot deny the technical superiority of Mr. Berryman's.

(Abstracts on page 27)

NEO-LATIN NEWS

Vol. IV, no. 1. Jointly with *SCN*, \$1 a year payable to J. Max Patrick, 35-13 76th St, Jackson Heights 72, N. Y.

This issue is edited by PAUL BLACKFORD, Western Illinois State College and includes contributions by RICHARD J. SCHOECK, Notre Dame, PHILIP DAMON, Harpur College, and LAWRENCE RYAN, Stanford.

(22) NEO-LATIN CONFERENCE. The Conference on Desiderata in Modern Latin Studies held its sixth meeting on December 29, 1957, in Washington, D. C., in conjunction with the Annual meeting of the Modern Language Association. Topic for the meeting was Professor Naiden's projected cooperative history of modern Latin literature. Conference members heard reports on two chapters submitted for the history: Prof. Lawrence V. Ryan's (Stanford) chapter, titled "Latin Epigram and Lyric in England," 1400-1600, and Prof. Elizabeth F. Rogers' (Wilson) chapter on Thomas More's letters, titled "More and His Circle." The report on Prof. Ryan's chapter was prepared by the author and read to the conference by Prof. Virgil Whitaker. In it Prof. Ryan considers Anglo-Latin epigram and lyric from the points of view of the classical influences on them, the nature and extent of their composition, and the relationships existing between Latin and vernacular epigram and lyric during the period. After summarizing his findings on these topics, Prof. Ryan turns to the listing of 8 desiderata for research in Neo-Latin poetry, pointing out that further information on these topics would add not only to our knowledge and understanding of modern Latin poetry but also to our information about poetry in the vernacular. His list of desiderata follows: (1) The influence of the *Greek Anthology* on the literature of Renaissance England; (2) The influence of Ausonius in Renaissance England; (3) A study of the Salisbury MS. of the poems of Daniel Rogers; (4) A thorough study of the widely circulated and often printed poetic *loci communes*, or *Flores Poetarum*; (5) The effect of Neo-Latin patriotic verse on late Elizabethan vernacular poetry; (6) The possible influence of such epigram- and elegy-"sequences" as those of Parkhurst, Fitzgeffrey, and Campion on English amatory poetry of the seventeenth century; (7) The connections of vernacular writers such as Donne, Jonson, Sir Thos. Davies, Sir John Harrington, and others, with the Michelbourne circle of Anglo-Latin epigrammatists at Oxford and the Inns of Court; and (8) Neo-Latin poetry as a channel of the Continental Renaissance into 16th and 17th century England.

The report on Prof. Rogers' paper was prepared by Prof. Richard J. Schoeck of Notre Dame and read to the conference by Prof. Paul W. Blackford. In it Prof. Schoeck expresses approval of Prof. Rogers' emphasis on the idea that the bulk of More's letters is not to be compared with the prodigality of Erasmus' correspondence, but with the paucity of the letters of Colet, Grocin, or Lupset, and cites her skillful summary of the externalities of More's correspondence and her characterization of the correspondence with each relative or friend. He then suggests that Prof. Rogers' chapter is too purely descriptive and too little analytical and critical. There follows a list of desiderata for research in More's letters. The first desideratum is a thorough study of More's vocabulary, his use of rare or technical words, his employment of obscure idiomatic expressions, and his coinages and neologisms; in this connection too More's syntax deserves attention, particularly his use of subjunctives. The second is a study of the rhetoric of the letters which would solve such problems as the full role of Cicero in More's humanism and the traces of *ars dictaminis* in his letters. The third is a careful examination of the ideas in More's letters—his notions of king and kingship, of liberty, and of the tyrant.

The conference considered three pieces of business. First, Prof. J. Max Patrick announced that Prof. Lawrence V. Ryan and Prof. Paul W. Blackford had assumed co-editorship of *Neo-Latin News*. Next, it was agreed that an early issue of *Neo-Latin News* would feature a checklist of aids to research in Neo-Latin study. And last, a petition was circulated seeking admission by the conference to the status of a Discussion Group at the Annual Meeting of the Modern Language Association. Officers for the proposed Discussion Group were elected by the conference: chairman, R. P. Oliver (Illinois); secretary, Lawrence V. Ryan (Stanford); nominating and advisory committee, R. J. Schoeck, chairman (Notre Dame); Leicester Bradner (Brown); W. J. Ong, S. J. (St. Louis); J. Max Patrick (Queens); and J. R. Naiden (Lakeside School). Subsequent to the meeting the petition was filed with the Executive Secretary of MLA. Members of the conference can

now be advised that because the MLA Program Committee is now giving attention to the revision of the program of the Annual Meeting, its decision upon the petition must be deferred until after the 1957 meeting. The conference will retain its present status for the 1957 Annual Meeting, with Prof. R. J. Oliver acting as discussion leader. Members are urged to consult the Program of the Annual Meeting for the time and place of the 1957 conference. (PWB)

(23) "On PETRARCH'S Ad Seipsum and I' Vo Pensando" by Ernest H. Wilkins SPEC 32:1(Jan57)84-91:—The pestilence referred to in Ad seipsum is the Black Death of 1348 and not the local Tuscan pestilence of 1340. The ideas about love and death in the canzone I' ve pensando are more closely related to the thought of the Secretum than to that of the Ad seipsum, and its composition can be assigned to the years 1343-47, more probably 1343-45 than later.

(24) "PETRARCH and Tallyrand" by Norman P. Zacour SPEC 31:4(Oct56)683-703:—Petrarch's letters to the Avignonese cardinal, Tallyrand, confirm the Cardinal's reputation as a power behind the papal throne and provide an illuminating picture of his character. They also clarify Petrarch's attitude toward the court at Avignon. (PD)

(25) PAOLO GIOVIO. At the meeting of the Classical Section of the Philological Association of the Pacific Coast, Tucson, Ariz., Nov. 28, 1956, Mr. Paul Pascal, Univ. of Washington, presented a paper on Giovio's Moschovia, a Latin account of Russia, modeled upon Tacitus' Germania. Many of the curiosities in the work were communicated to Giovio—in correct Latin—by the Russian ambassador to the papal court of Clement VII. (LVR)

(26) "JOHN LOCKE" by P. G. Lucas. PQ 6(56)174-76:—A discussion of W. von Leyden's edition of John Locke: *Essays on the Law of Nature* (Oxford, 1954)—the Latin text with an English translation. "From the texts of the essays, with the indispensable assistance of Dr. von Leyden's critical analysis, we can gain for the first time an adequate understanding of Locke's view of the law of nature." (LVR)

(27) "Connobbe l'autore dell' IMITATIO CHRISTI le opere di Seneca?" by Piero Scazzoso. La Scuola Cattolica 84(Sept-Oct56):369-84:—Building on Daniel-Rops' affirmation of the unity of the Imitatio in the genre of a miscellany of precepts and moral maxims, the author develops first the affinity of tone with Seneca (presenting many parallels of varying validity), touches next the question of attribution (whether to a latin mentality or a northern), and finally points briefly to this study as a partial proof of the humanistic preparation by the abbots of medieval monasteries (particularly Benedictine). (RJS)

(28) "Three Letters from HENRY VII to the Dukes of Milan," by Curt Bühler. SPEC 31:3(Jul56)485-90:—Publishes for the first time the full text of a letter written in 1490 to Gian Galeazzo Maria Sforza and two written in 1496 and 1498 to Ludovico Maria Sforza. Earlier erroneous descriptions of and deductions from the letters are corrected. All three are in the hand of Henry VII's famous Latin Secretary, Pietro Carmeliano. (PD)

(29) "LEONARDO and the Latin Poets" by J. Gwyn Griffiths. ClassMed 16(1955)81-9:—Leonardo, self-taught in Latin, was indebted to writers of classical Latin for scientific ideas, but to Latin poets—especially Horace and Ovid—for aesthetics and general philosophy of life. Many items from the Notebooks can be traced directly to Latin poets or Greek writers in Latin translation; e. g., "Thou, O God, dost sell us all good things at the price of labor," to Xenophon, whom L. could have known in Bessarion's Latin translation of 1472. (PWB)

(30) "POLITIAN'S Commentary on the Silvae of Statius" by A. Wasserstein. Script 10(56)83-9:—A Latin commentary on the Silvae of Statius in a 15th century MS in the Biblioteca Nazionale Centrale, Florence, is identified as an autograph work of Politian, although it bears the title *Commentaria in Statium Poetam, Marcelli Virgilij originale*. Professor Wasserstein identifies the author to whom the MS is falsely attributed as Politian's pupil Marcello di Virgilio Adriani (1464-1521) and suggests him as the most likely perpetrator of this "deliberate forgery." No final conclusions are reached, but the article is another interesting commentary on the professional ethics of Renaissance humanist scholars. (LVR)

(31) "Two Notes on CHAUCER'S Friars" by Arnold Williams. MP 54:2(Nov56)117-20:—Two bits of anti-mendicant satire in the Canterbury Tales (A 259-63 and D 2116-7) are explicated by reference to passages in the English Carmelite Maidstone's Proctorium pauperis (ca. 1380). (PD)

(32) "COVARRUBIUS, GRACIAN, and the Greek Anthology"

SP 53(56)540-42:—Though themes from epigrams traceable to the Greek Anthology are evident in the prose works of Sebastián de Covarrubias (1539-1613) and Baltasar Gracián (1601-1658), neither seems to have used the Anthology directly. The most prominent sources for themes from Greek epigrams in Covarrubias's Tesoro de la lengua castellana o española (1611) are Martial and the Emblemata of the Neo-Latinist Alciati; these "emblems" Gracián even more effectively employed in his Agudeza y arte de ingenio (1648). The adaptations of Covarrubias and Gracián help to illustrate how Neo-Latin imitations of and commentaries on the Greek Anthology contributed to its popularity with writers in the vernacular. (LVR)

(33) SANNAZARO. W. LEONARD GRANT, "A Forgotten Latin Eclogue" RN 9(1956)189-92:—An anonymous eclogue entitled Iolas commemorating the death of Cardinal Pietro Bembo (1547) is in part a piscatory type in imitation of Sannazaro and was overlooked by W. P. Mustard in his discussion of Sannazaro's influence on later Latin poetry. (LVR)

(34) "A Poem of SANCHEZ BARBARO, Si, Cur: Erotemata ad amicum" by Alejandro Ramírez-Araujo. CJ 51:8(May56)371-3:—Publishes for the first time a politico-philosophical poem in forty-two antithetical distichs by Barbaro (1764-1819). (PD)

(35) TWO LIBRARIES FROM RENAISSANCE ENGLAND. Dennis E. Rhodes, "Provost Argentine of King's and His Books" TransCamBibSoc 2(56)205-12; P. J. Wallis, "The Library of William Crashaw" ibid. 213-28:—John Argentine (1442?-1508), theologian, physician, and Provost of King's College, Cambridge, left behind not only a Latin treatise on diseases and a curious specimen of Latin verse, but also a collection of books and MSS among which are Omnibonus Leonianus's commentary on Lucan (Venice, 1475) and the Opera of J. A. Campanus ([Rome], 1495). The possession of these works, particularly the latter, which contains Latin speeches, correspondence, and verse of Campanus, places Argentine among the 15th century English scholars who were interested in the humanism of Italy. Of another sort is the library of Crashaw, father of the more famous 17th century poet. A prominent clergyman with a strong antipathy to Rome, Crashaw collected, along with a fine group of illuminated medieval MSS and another of incunabula, an impressive array of the leading controversial works from Luther to Bellarmine. Many of the books and MSS were purchased by the Earl of Southampton, who presented them to the library of St. John's College, Cambridge. (LVR)

(36) UTOPIA. Among four recent articles on More's Utopia, three are of especial interest because they demonstrate further the extent of the author's use of Greek sources. Edward Surtz, "The Setting for More's Plea for Greek in Utopia" PQ 35(56)363-65, says, "The pages in Utopia on knowledge and learning, one must conclude, are not a whimsical display of humanistic predilection, but an important document in the struggle over Greek in the early 16th century." R. J. Schoeck, "More, Plutarch, and King Agis: Spartan History and the Meeting of Utopia" ibid. 366-75, suggests that the resemblance of many features of Utopia to practices in ancient Sparta may depend on more than Plato's adoption of Spartan ideals in the Republic. A curious parallel to Plutarch's Life of Agis, who was King of Sparta about the time of the supposed founding of Utopia (ca. 244 B. C.), indicates that More was also indebted to this other popular Greek source. Leland Miles, "The Platonic Source of Utopia's 'Minimum Religion'" RN 9(56)83-90, points out that More drew upon the Laws and the Republic not only for political but also for religious ideas in Utopia. The fourth article, T. N. Marsh, "The First Bishop of Utopia: an Attempt at Identification" N&Q ns 4(57)30-2, offers as a possible object of More's joke about the man who wanted to be made Bishop of Utopia, the well-known vicar of Croydon, Dr. Rowland Philips. (LVR)

(37) "Later Neo-Latin PASTORAL: I" by W. Leonard Grant. SP 53(56)429-51:—Continues Prof. Grant's study of this form begun with "Early Neo-Latin Pastoral," Phoenix 9(55)19-26. Writers of pastoral from 1400-1600 not only revived the purely classical eclogue but also introduced a variety of new uses for this type of poem. The article discusses the purely classical imitations; an examination of other kinds is due to appear in Studies in the Renaissance. The publication of Prof. Grant's articles marks yet another appearance of material which will be incorporated into the proposed history of Neo-Latin literature being edited by Prof. James R. Naiden. (LVR)

(38) B. Riposati, "Latinisti d'oggi del VATICANO" Paideia 11:1(Jan-Feb56)31-40:—An account of Mons. Antonio Bacci's

Varia latinitatis scripta, particularly Vol. I: *Vocabulario Italiano-Latino delle parole moderne e difficili a tradurre*. Also a brief appreciation of the Latin verse of Mons. Amleto Tondini and Mons. Giuseppe Del Ton. (PD)

(39) *STUDIES IN THE RENAISSANCE*. The third volume (1956) of this publication of the Renaissance Society of America contains six articles of interest to Neo-Latin scholars. Leicester Bradner, "The Rise of Secular Drama in the Renaissance," pp. 7-22, traces the history of comedy and tragedy as new forms were developed and discusses the influence of Seneca, Plautus, and Terence on Latin humanist and vernacular drama. Joseph G. Fucilla, "A Rhetorical Pattern in Renaissance and Baroque Poetry," pp. 23-48, finds the main stimulus to the widespread writing in the Renaissance of the disseminative-recapitulative type of correlative verse to be in the poetic practices of Italian and Neo-Latin poets of the Quattrocento. Myron P. Gilmore, "Freedom and Determinism in Renaissance Historians," pp. 49-60, shows the practice of Comines and Guicciardini to be based on precepts laid down in Pontano's dialogue *Actius*. "A view of the importance, the uniqueness, and the freedom of the individual is at the very center of their understanding of the historical world and so of the larger world of which history was only a part." Stanford E. Lehmberg, "Sir Thomas More's Life of Pico della Mirandola," pp. 61-74, says that a study of this translation "reveals much of interest concerning More's psychological crisis [about marriage or the monastic life] of 1504, about his attitude towards the papacy, and about his desire to avoid public office." J. H. Hexter, "Seysssel, Machiavelli, and Polybius VI: the Mystery of the Missing Translation," pp. 75-96, argues that since Machiavelli, who seems to have known no Greek, used Polybius' *History of Rome*, Book VI, extensively for his *Discorsi sopra la Prima Deca di Tito Livio*, there must have been someone to provide the link to this book, which in Machiavelli's time had not been translated into Latin. By examining how the Savoyard translator and historian, Claude Seyssel, worked with the Greek scholar Janus Lascaris, Prof. Hexter works out a plausible relationship of the same order between Lascaris and Machiavelli. Difficulties in dating the *Discorsi*, however, leave the problem still a complicated one. E. Catherine Dunn, "Lipsius and the Art of Letter Writing," pp. 145-56, examines the part played by Lipsius in the development of the letter as a literary genre and finds his main achievement to be that in his *Epistolica Institutio* he "withdrew the letter from complication with the oration and associated it with the dialogue, offering them a consistent pattern of style in the conversational manner of spoken discourse, and suggesting the great comic dramatists as models of Latin prose at once simple, familiar, and graceful, with the urbanity and sprightliness of truly 'Attic' speech." (LVR)

(40) *MISCELLANEA GIOVANNI GALBIATI*. *Fontes Ambrosiani* (1951):—Vol. II (xxvi) *Filologia*: Georg Schreiber, "Mittelalterliche Alpenpässe und ihre Hospitalkultur," 335-52 Vol. III (xxvii) *Filologia* . . . *Letteratura* . . . *Paleografia*: P. G. Goidanich, "Piccoli Problemi Fonetici Latini e Neolatini," 77-9; Biondo Biondi, "Humanitas nelle Leggi degli Imperatori Romano-Christiani," 81-94; Aristide Colonna, "Il Testo di Imerio Nella 'Bibliotheca' di Fozio" 95-106; P. O. Kristeller, "Matteo di Libri, Bolognese Notary of the 13th Century, and His 'Artes Dictaminis'," 283-320; Luigi Berra, "Un Codicetto di Rime del Sannazzaro Anteriore alle Edizioni del 1530, con Varianti ed Inediti," 341-50; Edward Rosen, "The True Name of Erycius Puteanus—A Case Study of the Factors Affecting the Name of a late Renaissance Humanist," 385-97; Carlo Castiglioni, "I Prefetti della Biblioteca Ambrosiana," 399-429. (RJS)

(41) "A RAMISTICAL Commentary on Sidney's An Apology for Poetry" by J. P. Thorne. MP 54:3 (Feb 57) 158-64:—An examination of William Temple's (1655-1627) "*Analysis tractationis de poesi contextae a nobilissimo viro Philippo Sidonio Equite Aurato*," especially its disagreements with various aspects of Sidney's Aristotelian approach to the criticism of poetry. "Temple's criticisms are delivered with all the authority derived from a conservative position. But, above all, it leaves no doubt as to the complete failure of Ramism to comprehend poetry. One might go so far as to say that every time Sidney makes a useful point about poetry Temple contradicts him. Ramism [because of its preoccupation with conceptual structure] could not allow for poetry at all, only for versification." (PWB)

ABSTRACTS OF PERIODICAL ARTICLES

The following, covering N&Q for 1955 & MLN for 1955 & 1956 were contributed by ROBERT M. PIERSON, *University of Maryland*, & edited by CHARLES C. MISH, also of Maryland. We

are deeply grateful to Mr. Pierson for contributing so generously to these columns.

146. BACON. D. S. Brewer "*Lucretius & Bacon on Death*" N&Q 2(1956)509-10:—B's famous aphorism at the beginning of the essay "*Of Death*" is a curious example of reminiscence from *Lucretius III.37-90*. R. L. Eagle "*Bacon & Shakespeare on Companionship in Misfortune*" N&Q 2(1955)472-3:—B, like S, refers to the advisability of contemplating other's woes to lessen one's own.

147. "Aphra BEHN (1640?-1689)" by P. D. Mundy. N&Q 2(1955)23:—2 possibilities explored to illumine B's parentage & maiden name.

148. "Charles BUTLER & the Bee's Madrigal" by N. C. Carpenter. N&Q 2(1955)103-6:—B's *Feminine Monarchie* is interesting for his attempts to establish bee music as a subject of musical & literary art & for its views on bee society.

149. CARLELL. J. E. Ruoff "*The Author of Britain's Glory (1618): An Identification*" N&Q 2(1956)295-6:—The author was Robert, father of Lodowick Carlell. Idem "A 'Lost' Ms of Lodowick Carlell's *Arviragus & Philicia*" N&Q 2(1955)21-2:—In addition to Bodleian MS Eng.Misc.d.11 (previously incorrectly described) a ms exists at Petworth House, Sussex. Margaret Toynbee & Sir Giles Asham "*Lodowick Carlell*" N&Q 2(1955)204:—The Petworth ms was probably a gift of C to his friend, Lucy, Countess of Carlisle.

150. CHAPMAN. E. E. Wilson Jr "*The Genesis of Chapman's The Revenge of Bussy D'Ambois*" MLN 61(1955)567-9:—The *Revenge* is not a 'revenge' play or one about a historical character, but a portrait of the stoical man, the central character being suggested by Count D'Auvergne of the Byron plays. S. K. Heninger Jr. "*The Tempestatis Praesagia in Chapman's Eugenia*" MLN 57(1955)478-84:—C's elegy on Wm. Ld Russell is embellished by a catalog of weather-signs; their sources are explored.

151. CHARLES I. C.F. Main "Poems on the 'Spanish Marriage' of Prince Charles" N&Q 2(1955)336-40:—Despite the royal order against comment, the courtship was the subject of flattering & satirical works. Francis W. Steer "*Charles, Prince of Wales, & the Infanta Maria*" N&Q 2(1955)152-3:—An anon. early 17C poem relates the courtship. Sydney Race "*The Execution of Charles I*" N&Q 2(1955)429-32:—Supplements Thoms' 1872 account.

152. "Donne's Pseudo-Martyr & Catalogus Librorum Aulicorum" by A.E. Malloch. MLN 70(1955)174-5:—An echo in the Pseudo-M. of a passage in the *Catalogus* clarifies the latter & closes the issue regarding D's view of Protestantism in it. Max Novack "An Unrecorded Reference in a Poem by Donne" N&Q 2(1955)471-2:—The close of D's *Epithalamion* . . . on the Lady Elizabeth & Count Palatine suggests that the work described an actual celebration. K. G. Cross "*'Balm' in Donne & Shakespeare: Ironic Intention in The Extasie*" MLN 71(1956)480-2:—Legouis was essentially right in his view that Grierson took The Extasie too seriously. This is illustrated by the meanings of "balm" in, e.g., *Venus & Adonis* 25-3. A. Davenport "An Early Reference to John Donne" N&Q 2(1955)12:—D's Satire IV is echoed in Wm Fennor's *Counter's Commonwealth* 1617, having circulated in ms.

THE PURITAN COLLECTION in the new library of the Princeton Theological Seminary, though only a half-mile from the Firestone Library of Princeton University, is little known to scholars. It consists of about 2000 volumes, mostly 17C books, with a few from the 16C & the 18C. Although the collection is not being enlarged, its location & riches should make it of interest to readers of the NEWS. The collection, which was at one time owned by that indefatigable editor the Rev. Alexander B. Grosart, contains 39 publications not listed in Pollard & Redgrave, including some hitherto unknown sermons by the vigorous Elizabethan Puritan George Gifford.

Some indication of the strength of the collection may be given by the following list of authors, along with the number of titles by each in the collection: Simeon Ash, 13; Richard Baxter, 77; John Cotton, 7; Thomas Fuller, 13; Thomas Gataker, 20; William Gouge, 10; Thomas Hooker, 17; Stephen Marshall, 8; Henry More, 7; John Owen, 17; John Preston, 8.

This special collection, with its separate card catalogue, & the wealth of theological materials in the main collection of the library make it an excellent place for students of Puritanism to work.—EVERETT H. EMERSON, Lehigh.

THE REDPATH COLLECTION OF 17C TRACTS in McGill University Library is of about the same size as the Puritan Collection mentioned above & has also been little utilized by scholars. It contains both political & theological tracts, chiefly of the Puritan

revolutionary period; most of them are also in the British Museum's Thomason Collection. The McGill holdings include works by authors such as Hugh Peters, Lilburne, and Prynne. A very inadequate catalogue of the collection exists in print & may be found in large reference libraries. Titles are given in very truncated form in this catalogue, which may be borrowed on inter-library loan. A separate card catalogue in the Library lists the works more fully.

THE SUTRO LIBRARY in San Francisco is also rich in 17C holdings, many of them rare. Most of them may be readily borrowed on inter-library loan.

There is great need for the holdings of these libraries to be listed, at least by STC numbers, in a form available to scholars. We commend the project to the Milton Society.

(147) *THE DISCOVERIES & OPINIONS OF GALILEO*, including *The Starry Messenger* (1610), *Letters on Sunspots* (1613), *Letter to the Grand Duchess Christina* (1615), & excerpts from *The Assayer* (1623). Transl. with Introd. & Notes by Stillman Drake. Garden City, N.Y.: Doubleday (Anchor Books), 302p \$1.25:—"The purpose of this book is to present in substantially Galileo's own words both the astronomical discoveries that made him famous & the philosophical opinions that cost him his freedom"; 2 of the short works included appear for the 1st time in English, & 2 others are modernized, corrected versions of 17C English versions. The introductions are models of clarity & scholarship.

The method of inquiry used by modern science & its criterion of truth were "first made clear in the writings of Galileo, & perhaps even today there is no other source from which they may be obtained more easily, more clearly, or more entertainingly by the nonscientific reader." Unlike Newton, Galileo was his own popularizer.

This volume will prove useful not only to students of science but also those of literature. How far Milton used Galileo's writings in *PL* is disputed (See the articles by Gilbert in *SP* 19 & 20 & *PMLA* 38 & the books by Nicolson, Whiting, McColley, & Svendsen), but there seems little reason to doubt that Milton read some of the works here translated; perhaps his adherence to the doctrine of accommodation was strengthened by Galileo's stress upon it. At any rate, no student of Donne, Burton, Milton, or Dryden—to name only a few—can afford to neglect these long unavailable works in English. But the reader need not be a scholar: Galileo's history & ideas are thrilling & dramatic & can prove as attractive to the casual reader as to the learned.

Catherine Drinker Bowen, *THE LION & THE THRONE: THE LIFE AND TIMES OF SIR EDWARD COKE (1552-1634)*. Boston: Little Brown 1956/7 \$6.545p:—"Coke was English law personified." The statement, though hyperbolic, is essentially true. It is characteristic of the dramatic verve of Mrs. Bowen's vivid life & times. It is soundly based on a wide variety of printed sources & is capably documented. Scholars, lawyers, & general readers will all be attracted by this entertaining, brilliant, truly great biography.

Major revolutions involve rewriting of law. At first sight the Puritan Revolution was exceptional, for it produced no obvious equivalent of the Napoleonic Code: the legalizing projects of the Little Parliament, the Levellers, & the Diggers proved largely abortive. But their failures were significant of the fact that a legal revolution was already in process: Coke had already adapted & reinterpreted the written & common laws, & in part his views had already prevailed. Charles I & his supporters were quite aware of the meaning of what Coke was doing, & after the first *Institutes* appeared forbade publication of more. It is equally significant that on the very day of Strafford's execution, the increasingly anti-royalist Parliament ordered publication of the suppressed works as a prime step towards the revolution. It may loosely be said that Coke made feudal & Renaissance law into bourgeois, capitalist law. His new interpretations amounted to a legal revolution which was on the whole gratifying to progressive conservatives like Cromwell & Ireton; & the essentials of Coke's work were maintained in the Restoration. Hence the failure of the radical groups to achieve a new codification: Coke had already put new capitalist wine in the old feudal or semi-feudal bottles, & Puritan men of property were loathe to move further to the left.

Mrs Bowen does not state the significance of Coke's work as baldly as the preceding paragraph propounds it. She concentrates on Coke's particular achievements such as his championship of the commonlaw, his curbing of royal pretensions & enhancing of Parliamentary ones, and his drafting of the Petition of Right. Her main emphases are on the dramatic nature of the conflicts in

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which Coke played a central part, & on his character—a bewildering mixture of nobility & baseness, ambition & altruism.

Coke's achievement may be likened to that of the American Supreme Court in adapting the Constitution of an agrarian country to suit a complex, industrialized, sophisticated, capitalist society. In both cases laws were wrested to fit contexts foreign to their begetters' intentions.

For students of literature Mrs. Bowen's fat volume is important for many reasons: for the light it throws on the Coke-Bacon rivalry, the trials of Essex, Raleigh, & Garnett, and especially for the rich background it provides for literary & biographical studies. Mrs. Bowen's achievement is to gather, & sift & combine what was known but was never so powerfully presented before.

Students of Milton will remember that he paid tribute to Coke in the sonnet to Skinner, "whose grandsire on the royal bench . . . Pronounced, & in his volumes taught, our laws, Which others at their bar often wrench." As the propertied son of a scrivener, Milton was obviously unprepared to admit that Coke, in his own way, had wrenched the laws.

An Anatomy of Milton's Verse, by W. B. C. Watkins. Baton Rouge: Louisiana State University Press, 1955. 151pp. \$3.00. Review by EVERETT M. EMERSON, *Leligh*:—"Mr. Watkins, author of three previous books—*Dr. Johnson and English Poetry Before 1660*; *Shakespeare and Spenser*; and *Perilous Balance: The Tragic Genius of Swift, Johnson, and Sterne*—will disappoint with this book many who have found him a lively, learned critic. *An Anatomy of Milton's Verse* is a curiously uneven book, in part quite first rate, in part thin and full of extended quotations. It consists of three parts.

Rather pleasantly but in a decidedly mild and casual fashion, the first essay, "Sensation," discusses the richness of Milton's poetry resulting from its multifarious appeals to the senses. One is struck by some fresh observations: "Milton from beginning to end is preoccupied with eating—literal and figurative," and the comparisons of Milton and Joyce are interesting, but as a whole the piece seems rather inconsequential. The second essay, on the theme of Creation in *PL*, discusses the sense of space, Milton's "special genius for motion," sexual energy (pp. 59-65, a thoroughly interesting account), and the generative process. This study, though more substantial, is also marked by a lack of intensity.

Fortunately the third and last essay, "Temptation," can be read independently, and here the pace picks up a good deal. Watkins is concerned with *Comus*, *PR*, *PL*, and *SA*, two "tragically successful, two triumphantly resisted temptations." To Watkins, "the successful temptations, more dramatically and psychologically developed, are profoundly moving revelations of universal experience. The two victories over temptation are relatively static elaborations of dogma in a personal epiphany. Confident though he sounds, Milton does not in his own terms convince us of virtue's triumph, and his final (though not necessarily conclusive) word is not victory—but defeat redeemed." Watkins' analysis of *Comus* is sensitive, appreciative, but not too close, one of the best of the many recent discussions of the poem. His examination of *PR* seems to me an effective statement of the case against the art of the poem, effective in part because of his understanding of Elizabeth Pope's study—though doubtless some readers will find Watkins less persuasive. Watkins on *PL* is disappointing after his treatment of the two poems which he finds unsatisfactory; there is very little new here. A similar thinness marks the consideration of *SA*. But their unpretentiousness makes these discussions readable and agreeable.

